

May 1996

John Gati presents

Hungarian Animation

from Kecskemét Studio

Guest speaker: Phil Kimmelman

Fri, May 17, 1996. Tisch
School of the Arts, NYU.
721 B'way (cnr. B'way &
Waverly) Rm 109 **6:00pm**



Scene from *Leo és Fred*, one of six films from Kecskemét Studios John Gati will be presenting this month. The little city of Kecskemet has become Hungary's animation center and will soon host an international festival. Details on p. 15.

A s i f
The
June members, it's
**Membership
Renewal Time**

APRIL

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Letter from the President



Linda Simensky

“ I suspect a major portion of Olympic attendees will end up at Atlanta's Animation Olympiad, so these films will be seen by a lot of pretzel-eating sports fans.

”

Greetings from the south. I've been traveling a lot, so I'm down south about as much as you are these days. It's really more like "Greetings from the friendly skies." The good news is that I've been in New York as much as I've been in Atlanta. In last month's newsletter, one question was cut for space—the question I'm asked most often these days:

Q: How 'bout those Olympics?

A: It's going to be utter hell. Why, the traffic for the NCAA game was shocking! Turner is situated on the edge of the Olympic Village, and we've been told to either work from home or go to another city, and if we plan to drive to Turner, the best hours are between 2 am and 6 am!

Q: Will you attend the Olympics?

A: The last Olympics I remember watching involved Mark Spitz and seven gold medals. If I see any Olympic games, it'll be from a hotel room "in another city."

Incidentally, a well-known anecdote here is that when Atlanta was competing to host the Olympics, they said the average temperature was 82 degrees. They never said it was the average year-round, 24-hour temperature.

There will be one reason to stick around Atlanta, though. Back in 1984, the Olympic Arts Festival sponsored a four-day **Olympiad of Animation**: 32 films, selected by a poll as the world's best animated films, were shown at the **Motion Picture Academy's** theater. So I was delighted to receive a call from Amy Morley, the assistant curator of a group called Art Culture and Technology (ACT), which will present two hours of animation at Underground Atlanta as part of a permanent electronic media installation. The call for entries ran two months ago in this newsletter. (Underground Atlanta is sort of an underground mall, and a big tourist attraction re—as are all the malls!) ACT will run the animation program throughout the Olympics, along with documentaries, experimental film and video and multimedia works.

I'll be here for four days of the Olympics, and will try to make it to a screening, depending on the state of traffic. I'm curious to know if any **ASIFA-East** members have films in this—if so, please let me know. I suspect a major portion of Olympics attendees will end up at Underground Atlanta at some point, so these films will be seen by a lot of pretzel-eating sports fans.

In other southern news, I was in Richmond, Virginia, last month to present the **ASIFA-East** festival at the James River Festival of the Moving Image, courtesy of **ASIFA-East's** once

ASIFA-East

The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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Manhattanite and now southerner Janet Scagnelli. Janet's been working on a fascinating live action documentary on a local peace activist, and I was able to see a rough cut. Janet and family are fine, I'm pleased to report. I got a tour of the city, as well as Chelsea Animation's spacious studio. We compared notes about what it's like to be a New Yorker in the south. (That took two days.)

I was always curious about Richmond, since the city seemed to

ANIMATE

JUNE DEADLINE:
MAY 24

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Numbers to call with
ASIFA questions.

For membership information call Jim Petropoulos at his work number, 212 966 8887 x110

If you have a question about the newsletter or wish to contribute, call Margaret Frey at 212 666 8926 or Mark Segall at 212 989-4369

For ASIFA International information, call David Ehrlich at 802 234-5401

Questions about ASIFA-East's annual film festival, or any other ASIFA related questions, should be addressed to Linda Simensky at 404 885 0821

have spawned a quarter of the animation industry—Jim Jenkins, Mitchell Kriegman, Howard Hoffman, Frank Gresham, Cricket Stettinius, Steve Segal, Tuck Tucker, to name a few. A comprehensive tour yielded lots of history, but no signs of animation. Maybe the city's postcard slogan, "a great place to visit since 1607" holds the clues. It's a great city, though.

Oh, I should mention that I've found bagels here better than the ones in Manhattan. Time for breakfast!

Shmoozilla says: WHO'S WHO & WHAT'S WHAT

by
Laurie Edmonds



Forget that ol' winter. Now it's summer. Ready for the sand and sea? Folks still get a little shaken when they see me frolicking on Long Beach, scales glistening in the foam. Must be memories of those old Japanese movies.

Check out the **Sunday Midday Cinema Film Skool** at the **Plaza Twin Cinemas**, 314 Flatbush Avenue at Seventh Avenue, Brooklyn.

They bring the classics back to the big screen every Sunday at noon, and as an added bonus, show animated shorts. Animations seen in April were **Peter Sis' Island for 6,000 Alarm Clocks** and **Debra Solomon's Mrs. Matisse**. The new low price for all the fun is five bucks. For more info, call **718 636 0170**.

Animator **Irra Verbitsky** is having an art show May 4-21 at the **Elaine Benson Gallery**, 2317 Montauk Highway, Bridgehampton, Long Island 11932. (516) 537-3233. Her works are abstract facial manipulations. Among the highlights are *Pieces*, a series of interactive works in which the collector actively participates in creating the final image. Hmmm, I'd like to see that.

Wanderlust Interactive, Inc. President/Founder/CEO **Catherine Winchester** recently negotiated the

license of **MGM/UA's Pink Panther** character for the new **Intelligent Fun And Games™** line of CD-ROM titles. **Wanderlust**, just a mere two years old, is a new star shining in a vast sky of content providers in the interactive entertainment industry. Catherine, a well-seasoned worldwide traveler who has said hello to fifty countries, has brought her knowledge of global customs, religions, rituals, lifestyles and language to the CD-ROM series. Young and old alike will appreciate the combination of exciting cultural exploration and side-splittin' animation. It particularly appeals to the underserved female market (Yay, girls!!!)

The series will be published worldwide in Danish, Dutch, English, French, German, Hebrew, Italian, Japanese, Norwegian, Spanish and Swedish. (Whew! Is that multicultural or what?) There will also be an original score of ten pop-styled songs about the various places The Panther visits, each with an education message.

Recently purchased by **Disney, Jumbo Pictures, Inc.** is slated to do new episodes of the award-winning kids series **Doug**. They were originally asked for only one season (13 episode), but as of press time, a second has been

added (Yippee!). **Doug** has moved up the dial from **Nickelodeon** to **ABC**. So set your VCRs for Saturday morning at 8:30.

I asked Jumbo's **Bruce Knapp** a few **Doug** questions. How is Doug different now than in the original episodes? Bruce told me Doug's clothes have been re-designed. Sure, he's still 12 years old, but his voice has gotten deeper. They had to go out and hire a new voice-actor, **Thomas McHugh**. What else? **Roger** dresses differently, **Patty** has a new hairdo.

I said, "Bruce, what production is done here in the US? And what goes overseas?" Bruce told me scriptwriting and design are done in the studio. Storyboards are sent out and completed in a number of locations—Spain, Canada, Wisconsin, CA, and New Jersey—but storyboard revisions are done in-house, along with color models, and all dialogue and picture editing. Layout, animation and camerawork are done in Korea.

I just had to ask Bruce if he knows Doug personally. Bruce answered, "He's a complicated individual, it's really hard for him to be 'known', but adds, "We have an understanding."

Bill Plympton's second animated feature film, due to be completed at the end of this year, is called **Married a Strange Person**. It's well on its animated way. Bill says he's a third of the way through. He's animating full time every day, and will soon be working 12, then 18 hours a day.

The new film, more plot-driven than his previous efforts, will be a comedy-science-fiction-thriller. "Akira

meets **Pulp Fiction**", as Bill puts it. **Maureen McElheron**, longtime friend and musical collaborator is providing three songs. I'll betcha anything it'll be stranger than you can even imagine.

Call me with news, information on your films or marriage proposals. Call **Laurie Edmonds** at **212 724-2800**. She'll give the message to me, **Shmoozilla**.



Shmooza Lisa

ANIMATION WORLD NETWORK

is now on line! Check out this site dedicated to animation. Located within AWN you'll find other sites related to animation such as the Stuttgart Film Festival, Fantome Animation, ASIFA Hollywood and more!! We're growing everyday, so check it out regularly. The site also features the exclusive on-line publication **ANIMATION WORLD MAGAZINE**.

[HTTP://WWW.AWN.COM](http://www.awn.com)

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Employment Agreements

In many respects, life is a series of deals and agreements. Married people have prenuptial agreements. Landlords and tenants have leases. Attorneys and clients have retainer agreements. And employers and the people that work for them have employment agreements.

At a certain point in every animation employment relationship, it becomes necessary to have an employment agreement. When an animator is working in a capacity where his or her role and responsibilities must be clearly defined, it is a good idea to have just such an agreement. This is true whether the animator is an employee of a company or is freelancing.

An employment agreement defines the relationship between the animator and the person or company the animator is working for. It also defines the responsibilities that each party to the agreement will have to each other.

Just about anything can be written in an employment agreement. The first term that is described is usually the name of the animator and the entity providing the work. The next crucial terms to be clearly defined are what the animator's services are going to be and whether those services will be exclusive or non-exclusive. When an animator provides exclusive services, he can only work for the entity providing work. When an animator is required to perform non-exclusive services, he can work for another person or company at the same time he is working for the employer he is contracting with. An employment agreement can also give the employer an option to ask for additional services as long as the animator is compensated.

How long the employment lasts should be clearly written in every employment agreement. Exact dates are usually sufficient. In addition, if the employer can demand the animator's services after the first term has ended, the procedure by which the employer can do so, when and for how long should be defined.

The amount and type of compensation the animator will receive for his services should be delineated in the agreement. This is true, whether the animator will be receiving an exact dollar amount or a percentage of the profits. Also, there should be a clause in the agreement stating that the animator has the right to be able to inspect these books and records a few times throughout the year. In addition, the animator should receive a

NYC entertainment lawyer **Pamela A. Schechter** represents several prominent animators including **Eric Fogel**, creator of the MTV series **The Head**, and **Beavis & Butthead** director **Yvette Kaplan**. She teaches a course called **Legal and Business Issues for Animators** at the **School of Visual Arts**. She can be reached at 212 517-2572.

statement with every check, explaining how much money was earned and what expenses were deducted.

Most employment agreements will contain several paragraphs stating that all of the animator's work that is created belongs to the employer and that all of the copyrights in the work belong to the employer. It is standard practice that every employer own all the rights to all of the work that is created for it.

Sometimes, employers will want the right to decide whether to buy the rights to any work that an animator creates outside of his employment during the time of the employment. This is usually called a right of first negotiation. If this clause appears in an agreement, the animator will be required to show his employer the work or idea before anyone else and the employer will have a certain amount of time in which to negotiate a deal with the animator for the rights to this work.

For any animator, the credit he will receive and where the credit will appear on the project is very important. This should be clearly defined in any employment agreement.

It should be clearly stated what expenses will be paid for by the company and how the animator will be reimbursed if he lays any money out for these expenses. Examples of such expenses are travel expenses, supplies and insurance.

Finally, "Agreement" can be an inappropriate word during the negotiation process. You may have many disagreements before you reach your goal of a fair and virtually "agreeable" contract. So, I recommend always using an entertainment attorney to draft and negotiate an employment agreement.

NYU's 16th Animation Fest A Good Show

by Mark Segall

On the evening of April 19, NYU presented its **Sixteenth Annual Animation Festival** at Vanderbilt Hall (NYU Law School) in the Tishman Auditorium. The fest premiered films made in its graduate and undergraduate animation programs.

Grad students **Rachel Dombroski** and **Mike Doherty** introduced the show. The audience was a good mix; students, faculty, guest filmmakers, and children as young as five. Giant beach balls were distributed for people to wallop around during technical delays.

Some moments that stood out for me: Two rabbits "rescuing" their half-digested friend from a fat man's belly in **JT Petty's Rabbits** (grotesque but very funny). Clay and cards cunningly animated in **Claudia Spinelli's** charmingly old-fashioned **A Silent Cliche**. A computer-animated mosquito drinking up the world's blood supply in **Nick Collier's Big Bang**. The German-expressionist look of **David Palmer's Spiral**. Beautiful coloring and use of shadows in **Mike Doherty's** Tim Burtonesque **Season's Greetings**. The elaborate gadgetry in **Rachel Dombroski's Plight of Cracker Gow**.

Most interesting from a technical point of view was **Randy Lowenstein's L'il Dainty Rudy**, which looked like paper and pencil animation shot on an Oxberry, but was actually computer composited using Adobe Premiere.

An impressive collection of films and a very enjoyable evening. I would encourage all **ASIFA** members to attend this fest in the future.

An Interview with Don Oriolo

by Scott Staton

The Current Life of Felix the Cat **Part 2**

Scott: The Felix feature you produced was done in Hungary, Germany, Bulgaria, Poland, Czechoslovakia, Romania, NJ, NY and LA. Can you describe the difference between working in the US and Eastern Europe?

Don: I told my father I was going to produce the film in Eastern Europe, he said "you're going to find a lack of continuity. In one scene the character will be thin and in the next one, fat." Why? "Because they don't get paid, much their only incentive is the awards given out at Zagreb... they compete with each other on the same film." So I raised their pay to prevent that from happening.

Of course, when I was a kid, my father used to turn out Felix shows for \$5,000 apiece

Scott: These were the half hour Felix shows?

Don: No, 5 minute cliff hangers. \$5,000 was soup to nuts. Not just animation. Music, voices, everything. Jack Mercer (best known as the voice of Popeye) did all the characters. I'd set the tape recorder up in the hall when the artists went home. When Jack sat down at the mike with his cigar and said "Ready!" I'd press record and he'd just go, nonstop, through the whole script!

Background voices were a family affair. Listen closely and you'll hear me, my brother Joe, Jr., even the cleaning lady, going "Hey, Felix!"

Scott: Who did the music for the shows?

Don: Winn Sharpley, who was was my idol in the music business. He sponsored me into the musicians union, local 802 and into ASCAP. He produced an album for my surf band when I was 16. My first record.

Scott: Did you write the music for the Felix feature?

Don: A lot of it, yeah.

Scott: Are you working on another Felix feature now?

Don: Yes. In fact I'm going to LA this week to conclude the deal on it.

As son of Joe Oriolo, creator of Casper the Friendly Ghost and the 50s Felix the Cat TV show, Don Oriolo grew up in the animation and entertainment world. Currently CEO of Felix the Cat Productions, Don is involved with numerous Felix-related projects. In Part 1 of this interview (April 1996) Don shared childhood recollections of a meeting with Walt Disney and his Dad's invention of Casper, and talked about his own own production of a Felix the Cat feature in 1989.

ASSOCIATION INTERNATIONALE DU FILM D' ANIMATION

The International Animated Film Society

International membership \$50/yr

Formed in 1960 by an international group of animators to coordinate and further their interests and increase world-wide visibility of the animated film. Professionals and fans from more than 50 countries sponsor animation festivals in **Annecy, Ottawa and Hiroshima.**

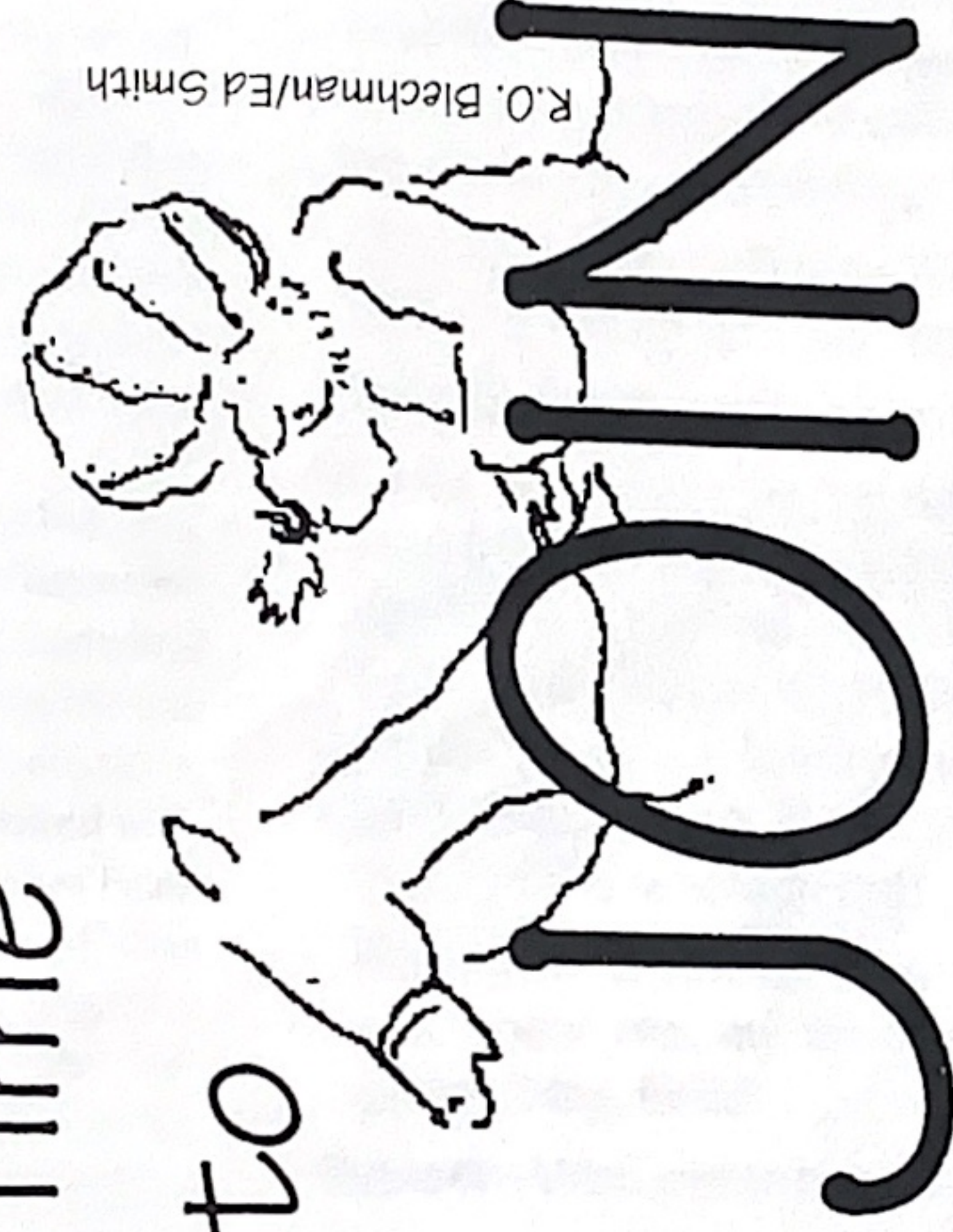
International members get:

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- ❖ Notification of international animation festivals and discounts on admission to international festivals

Form design by Mark Segall

Time

to



ASIFA

Yes, I would like to join **ASIFA**. Enclosed is my check, made payable to **ASIFA-East** for:

- ☐ \$50 International membership
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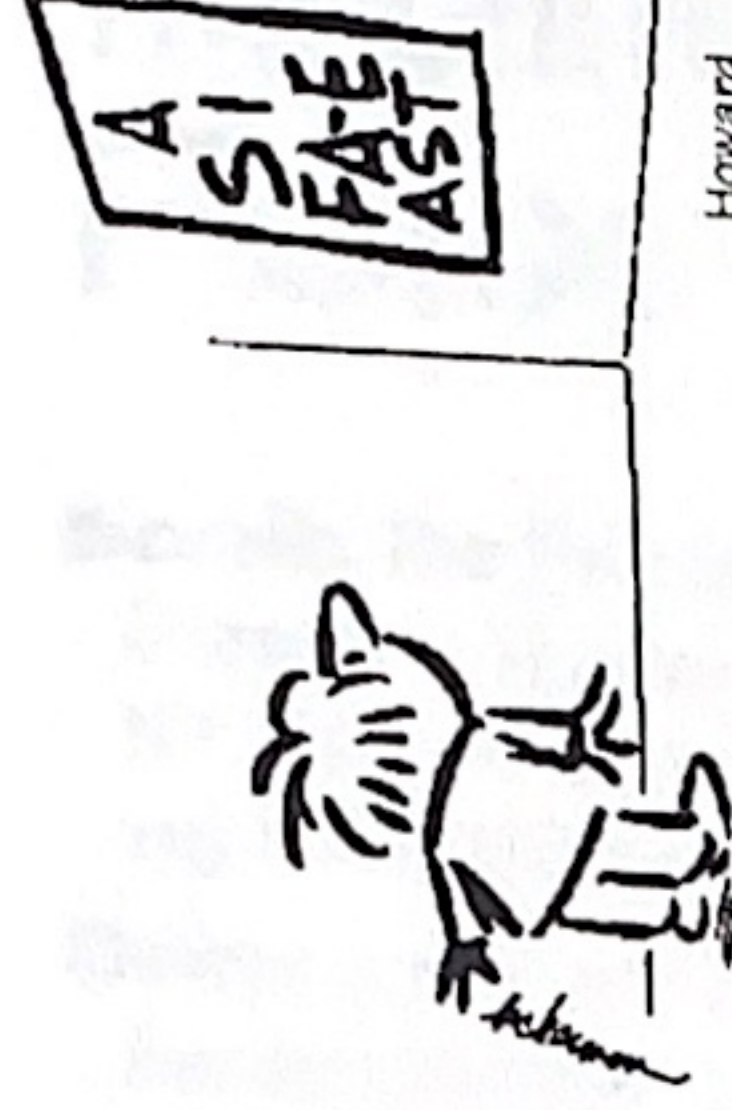
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To be entered on the January list send payments from **December** 1st to January 15th.

To be entered on the June list send payments from **May** 1st to June 30th.



Howard
Bockerman

The eastern U.S. chapter (New York City)

Local membership \$30/yr

ASIFA-East members get:

- ❖ free admission to monthly screenings
- ❖ the opportunity to enter and to judge the US's only annual animation festival, a showcase for the most interesting independent and commercial animation being produced today.
- ❖ The **Animymator**, a monthly newsletter which spotlights members' accomplishments and general industry news, lists jobs, grants and residencies, and includes dates and deadlines for film and video festivals worldwide.
- ❖ Invitations to special screenings and animation-related events

Questions? Call

President

Linda Simensky
404 885 0821

Membership Secretary

Jim Petropoulos
718 746 3981

Scott: Will you use any 3-D in it?

Don: Possibly. Were going to use a lot of morphing with the majic bag. All the gadgets are at our disposal.

Scott: What do you see for the role of 3-D in animation. Do you think it will supersede 2-D?

Don: 2-D has been getting more rounded thanks to computer ink and paint techniques; at the same time 3-D is getting less obnoxious, less artificial with the light sources and everything. Up till now traditional animators haven't been involved in 3-D, it's been controlled by computer people, but as more and more cyberkids grow up, the artists among them will meld 2-D and 3-D.

Scott: Tell me about the game you're going to be doing for IBM.

Don: That's through Film Roman, which is growing into a serious contender in the multimedia world. We've got major design and programming talent working full force on a 3-D animation for the SONY Playstation featuring all the 60s Felix characters - Poindexter, the Professor, Vavoom, Master Cylinder. Plus select characters from the new series. It'll be out for Christmas 1996.

Scott: You mentioned making some changes in the TV series.

Don: CBS picked the series up in March of last year and it had to be on the air in September. I'm not making excuses, but things need to be improved in terms of writing and character development. This year is going to be much, much better.

Scott: Did you write the music?

Don: I wrote and performed the music for the opening sequence and a group

from San Francisco called Clubfoot wrote the rest. The opening is very rock and roll and Clubfoot scored a jazzy, 20's, 30's big band kind of thing.

Scott: To what do you attribute Felix's popularity and longevity?

Don: Being the first in the marketplace. Felix was the first cat, Mickey was the first mouse, Donald was the first duck. Felix was also the earliest first-run cartoon produced for TV. The 60's Felix cartoons were an alternative to the Hanna-Barbera status quo, and that continues to give them a bit of a cult following. The round, curvy design has always been very appealing, and being in black in white is actually a plus. Did you know the top 3 licensed characters in Japan are Felix, Mickey Mouse and Snoopy, and they're all black and white designs? A black and white design looks good with any color. Last, but not least, there's Felix's personality: he's the underdog who always comes out all right in the end.



We owe entrepreneur Don Oriolo a debt of thanks for reaching into his majic bag to conjure up this latest resurgence of animation's oldest cat. I have a feeling we'll be seeing a lot of Felix in his many lives to come. For further information about the history of Felix the Cat, read **Felix: The Twisted Tale of The World's Most Famous Cat** by John Canemaker and **Before Mickey: The Animated Film 1898-1928**, by Donald Crafton.

Scott Staton is a freelance animator and musician. He wrote the article on medical animation for our March 1996 issue. Reach him by e-mail at 575staton@aol.com.

Last month's screening

Oscars

by Mark Segall

ASIFA-East's April 19th screening Oscar Toons NYC



included a 30s Fleischer, a 40s Terrytoon and independent animations from the 60s, 70s, 80s and 90s. The evening started with a panel discussion hosted by 1995 Oscar nominee John R. Dilworth. Nominee/panelists were Michael Sporn, Faith Hubley, Jimmy Picker, and Bill Plympton. Here are some of the highlights:

Dilworth: How does it feel to be a hyphenated person? Oscar-nominated, Oscar-winning – it's different from "World Fest Silver Globe-Winning"... How has the Oscar affected your individual careers?



Sporn: I don't think the hard reality is, that in terms of jobs or money, it does anything. Sure, the public knows what it is, and it gets you a meeting, but whether that meeting results in production money... that depends on what you bring to it.



Picker: I got an appointment here and there but basically, the animation Oscar attracts crackpots – people who call up thinking it's a cheap way for them to make a movie. And it repels commercial bidders who think, he's won an Oscar, he's too expensive.



Plympton: Your Face was included on The World's Best Animation video. No money, though. And the shorts I made afterward actually made more money without the Oscar connection.



Hubley: The best thing is to be nominated and not to win, because it causes so much jealousy.



Dilworth: What was being nominated like for you? How did you get the news?

Picker: The first time I was nominated, 1978, I got a telegram. The second time, it was a phone call. I didn't know who was ringing my phone and my first thought was, "How dare they call! I'm waiting for my telegram!"

Sporn: I didn't pay much attention, didn't think I had a chance. So I was at an ASIFA-East executive board meeting and Jerry Beck said, you're nominated. I thought, how does he know? I didn't believe him.

Plympton: The Canadian Film Board called to congratulate me at 6 in the morning! I didn't take it seriously but they did, because they had two films in the running that year..

Dilworth: Did any of you feel you were definitely going to win?

Picker: I thought I had a pretty good chance in '83 (with Sundae in New York). Cause I'd been there. Jimmy the C wasn't that hard to make in '77, it got nominated. Of course, finding an appropriate subject took six years. But from the dailies, I knew I had something.

Plympton: Yeah, now I gotta do a film specifically for an Oscar!

Dilworth: I've cracked it! The secret!

Plympton: What about you, John? Did The Cartoon Network tell you "Chicken from Outer Space is Oscar material"?

Dilworth: No, they didn't know what they had. But why do we chase this thing called Oscar?

Sporn: You want your film to get as much attention as possible.

Plus, it's a great time – not the event itself, but the parties after. And seeing the TV show being made. The best place to watch is from the bar downstairs, where you can walk around the stars. Meanwhile, someone is hired to sit in your seat upstairs so the auditorium always appears full on TV. Seeing Whoopi Goldberg in her pink coverall,

offering to sub for the hat check girl.. It's a trip to see the backstage.

You're high for a year..Oscar is every other word out of your mouth.. after a while you calm down and realize all you had was a great party, and you have a piece of paper for a plaque.

Picker: It's the cheapest festival to enter – free! And you get a dinner.

Sporn: That's true, Every other fest charges. They want \$350 to give you the prize – after you've won it! But Oscar is something with a history – I can recite Oscar acceptance speeches going back to when I was a kid.

Hubley: I can't live without making films. I make films, not to win prizes, but because I'm an obsessive compulsive neurotic. I want everyone to win. I think anyone who makes their film is a hero.

ASIFA-East has established a fledgling website at <http://www.yrd.com/ASIFA> which will

be developed further in coming months. What's there so far is membership info and a membership form and an online version of this newsletter. We may add: Lns to other animation and film sites on the internet; an option for members to post contact information, the services they offer and a brief bio; a bulletin board, for exchanging information about upcoming events and job opportunities. Eventually we hope to have a gallery of short film clips by ASIFA East members.

We need your input, so send ideas, contributions of artwork and VHS clips up to a minute long to Yard Prods, Inc. 83-74 Talbot St., Suite 3E, Kew

Gardens, NY 11415. Call 718-850-3166 or e-mail rond@yrd.com with any Internet related questions. I'll be happy to help with any issue regarding the ASIFA site or your own, as well as to how to go on-line.

AOL users: To visit the site, sign on, go to the main menu, and click on Internet Connection. Expect a long download time. Click on Web browser. After that loads, type <http://www.yrd.com/ASIFA> and you'll be there! Unfortunately, you won't be able to see much, as AOL's browser is incapable of displaying most graphics. To fully enjoy the site, take the advice of a confirmed AOL-hater and get a better browser. —Ronen Divon

Upcoming

Rocky Mountain Women's Film Festival

Nov 1-2

Jun 1

Entry
Deadline

Fest promotes and supports film & video projects by & about women, women's issues. Group of 4-5 producers/directors participate in Producer's Forum. Fiction, nonfiction and animated entries accepted. No entry fee. No application form: please submit VHS cassette and press release. ☐ Susan Marts, chair, Rocky Mountain Women's Film Fest, 48 Woodbridge Drive, Colorado Springs, CO 80906
☎ (719) 576 7862 Fax 576 7346
email: smartz@aol.com

Utah Short Film and Video Festival

Jun 14-22

Jun 1

Entry
Deadline

National competition, sponsored by Utah Film & Video Center, seeks short works in all styles, forms and genres under 30 mins. Entries completed within past 2 years are accepted in both film & video divisions. Categories: narrative, documentary, experimental, animation and Young Media Artists. Prizes up to \$3,000 in all categories. Formats: 16mm, S-8, 3/4", 1/2". Entry fee for films under 10 min.: \$35. ☐ Aaron Barnes, Utah Short Film & Video Fest, Utah Film & Video Centre, 20 South West Temple, Salt Lake City, UT 84101
☎ (801) 534-1158 fax 322-2343

Film

Wine Country Film Festival California

Jul 8-Aug 12

Jun 5

Entry
Deadline

Feature films, shorts, docs, animation & videos eligible for fest held in Napa & Sonoma Valleys. ☐ Justine Ashton, Wine Country Film Festival, 12000 Henno Rd., Box 303, Glen Ellen, CA 95442
☎ (707) 996 2536 Fax (707) 996 6964

New England Children's Film and Video Festival

Mid Nov.

Jun 5

Entry
Deadline

Established in 1989, fest is a project of Center for Children's Media. Categories include animation long format, animation short format (under 12 min.), documentary/educational, experimental and UNICEF Award (for film that best illustrates the theme Rights of the Child). Entries may not have been distributed theatrically or broadcast on TV in eastern US. CCM organizes touring selection of films from fest. Formats: 35mm, 16mm, 3/4", 1/2"; preview on 1/2". Entry fee: \$20-\$50. Contact: Cheryl Hirshman, exec dir. New England Children's Film & Video Fest, 28 Woods Road, Medford, MA 02155
☎ 617 391 4260 Fax: 617 730 8393

Virginia Festival of American Film

Late Oct.

Jun 5

Entry
Deadline

Now in 9th year, fest takes place at University of Virginia, Charlottesville. Showcase for 35mm & 16mm independent American films completed within the previous year. All

Festivals

genres & lengths accepted. Four days of screenings, discussion and events. Films previewed by committee of scholars and award-winning filmmakers. Entry fee: \$30. Contact: Fest Director, VA Fest of American Film, Box 3697, 104 Midmont Lane, Univ. of VA, Charlottesville, VA 22903
☎ (804) 9832 5277 Fax 982-5297
email: filmfest@virginia.edu

Canadian International Annual Film Festival

Early Oct.

Jun 10

Entry
Deadline

Open to nonpro prods completed in previous 5 years. Competitive fest, founded 1969, holds showings in several cities in Canada. Awards: Best Film Certificates. Additional awards include best animation, experimental. Max running time 30 min. Entry fee: \$15-40. ☐ Ben Andrews, fest director, Canadian Int'l Film Fest, 25 Eugenia Street, Barrie, Ontario, Canada L4M 1P6
☎ 705 737 2729

Third International Animated Film Festival KROK

Sep 6-20

Jun 10

Entry
Deadline

Competitive ASIFA-recognized fest of animated films, held on a steamship that travels down the Dneiper River to the Black Sea. Formats: 35mm, 16mm. No entry fee. Contact: I. Kapliyana, KROK Int'l Animation Fest, Saxagansky Strasse, 6, 252033 Kyiv, Ukraine.
☎ 011 7 044 227 5280
Fax 011 7 044 227 3130.

Northampton Film Festival Massachusetts

Nov. 1-3

Jun 15

Entry
Deadline

Film & video productions by established and emerging Northeast artists are focus of noncompetitive fest. Awards presented for films/tapes selected for screening. Categories: animation, narrative (traditional or experimental), docu (traditional or experimental). No commercial, industrial or promotional works. Formats: 35mm, 16mm, S-8, 3/4", 1/2". Entry fee: \$20. ☐ Howard Polonsky, Northampton Film Assocs. Inc., 26 Crescent St., Suite 101, Northampton, MA 01060
☎ (413) 586-3471 Fax: 582-9014

Chicago International Children's Film Festival

Mid Oct.

Jun 15

Entry
Deadline

Sponsored by Facets Multimedia, non-profit multi-arts org., competitive fest, founded in 1982, programs entertainment films, videos & TV programs directed towards children ages 6-14. Largest competitive fest of children's films in US, with about 200 films from over 25 countries presented. Categories incl. feature animation, short animation. Awards incl. Children's Jury Best of Fest, Best Live Action & Animation Features, Best Live Action & Animation Shorts, Liv Ullman Peace Prize, UNICEF Rights of Child Award. Formats accepted: 35mm, 16mm, 3/4", preview on 1/2" No entry fee. Contact: Fest Director, 517 W. Fullerton Ave., Chicago, IL 60614
☎ 312 261 9075 Fax 929 5437

RESOURCES

FILMS/VIDEOS WANTED

Nervous Impulse, national screening series focusing on science, seeks films/videos. Open to experimental, non-narrative and animated works that address scientific representation or knowledge of the interplay between science & culture. Send preview VHS & SASE to Nervous Impulse, Times Square Station, P.O. Box 2578, NY, NY 10036 2578

Weird TV, satellite TV show airing weekly on Telstar 302, specializes in alternative viewing. Will consider works of 3 min. max, animation or shorts. Submit work to: Weird TV, 1818 W. Victory, Glendale, CA 91201 818 637 2820

The Other Side of Film Show is looking for entries in all categories, incl. experimental and animation for independent film/video TV series. Submissions should be under 30 mins. 3/4" video preferred but VHS acceptable. Send w/SASE for tape return to U of S. Florida, Art Dept. 4202 E. Fowler Ave, Tampa, FL 33620-7350, Attn: The Other Side

GRANTS & RESIDENCIES

Aperture Inc., a new 501(c)(3) non-profit corp. offers a grant of \$10,000 to a first-time filmmaker shooting a 5-30 min. film. For info on the 1996 Aperture Grant, please send SASE to Aperture, 12335 Santa Monica Blvd, Suite 174, Los Angeles, CA 90025 or call (310) 772 8294

ASIFA EAST

May-June 96

FRI	May 17	6:00pm	ASIFA-East Screening: Hungarian Animation from Kecskemét Studio	Tisch School of the Arts, NYU, 721 Bway Rm. 109
FRI	May 24		Deadline for June Anymator	☎ 212 666-8925 or e-mail dagart@escape.com
WED	June 5	6:30pm	ASIFA-East Board meeting	Buzzco, 33 Bleecker St., 5th Fl.
	May 4-21	Daily	Irra Verbitsky art at Elaine Benson Gallery	2317 Montauk Hwy Bridgehampton, L.I.
SUNS	May 12 May 19	12:00 pm	Animated shorts paired with classic features: Midday Sunday Cinema	Plaza Twin Cinema Flatbush & 7th Aves. Bklyn

Notes on this month's screening

Mark Segall

FRI

6:00pm

May

17

NYU
Tisch School
of the Arts

Films from Kecskemet HUNGARY

Next month, an animation studio from a little-known town in Hungary will put itself on the map by hosting an international animated film festival. The town is Kecskemét, and that's what the studio is named as well. Our Friday, May 17 ASIFA-East screening, hosted by Hungarian-born John Gati will feature "a beautiful portfolio" of five or six short Kecskemét Studio films. Guest speaker Phil Kimmelman will talk about his experiences working with the animators at the studio and show an excerpt from a European TV series he's producing there.

John Gati first heard about the burgeoning studio, which has supplanted Budapest's Pannonia as the country's animation center, at the 1995 Odense Festival in Denmark. A young Hungarian woman from the Kecskemét studio invited him to take part in the June 1996 Festival. He expressed interest, and asked the woman if she might send him two films by Hungary's ASIFA-International representative, Maria Horvath.

A week later, a big package arrived from Kecskemét, containing 2 VHS tapes with over 3 hours worth of films. There was also a formal invitation to participate in the festival, which he accepted. Gati and 12 other internationally-known animators will join the citizens of Kecskemét in celebrating European animation from June 5-8.

All the selections on the 2 tapes were in the original Hungarian, none of them dubbed or subtitled, so the films Gati has chosen are without dialogue or voiceovers. This did not present a big problem, he points out, as the emphasis in European films is more on music and visual narrative. "Czechoslovakia, Russia, Poland, and Hungary follow the tradition of pantomime—movement, expression, situations without words, with excellent music and sound effects, as in the great old Hollywood silents."

At right, a scene from "Greenhouse 66," which will be part of the May 17 program. "It isn't a story film," says Gati. "It's more situations of children enjoying themselves, accompanied by children's songs."

The short won an award at the 1992 Ottawa International Animation Festival.



ASIFA-East

The International Animated Film Society
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012



Sunday Midday Cinema

Plaza Twin Cinemas
7th Ave. & Flatbush Ave.
Brooklyn

Contemporary animated shorts paired with classic features

May
12

Noon

John Schnall's
GRIM

-with-

Orson Welles'
Lady from Shanghai

May
19

Noon

John R. Dilworth's
DIRTY BIRDY

-with-

Jacques Tourneur's
Out of the Past

May 26

could be a festival of
YOUR
animated shorts

Contact Alyssa Goldberg at 718-832-0125
Get your film screened